

The
Cleveland
Museum
of Art



January

Members Magazine

Current Exhibitions

Cover: Cosmetic jar
in the form of Bes.
See the article on
page 4

AFRICAN ZION: THE SACRED ART OF ETHIOPIA

Special Exhibition Gallery, through January 7
Treasures of ancient Christian spirituality
Sponsored by BP America and Bank One, Cleveland

A LEGACY OF FAITH: ETHIOPIAN ORTHODOXY IN THE UNITED STATES

Gallery 102, through January 7
Photographs of New York's Ethiopian community by Chester Higgins, Jr.

POUSSIN: WORKS ON PAPER, DRAWINGS FROM THE COLLECTION OF HER MAJESTY QUEEN ELIZABETH II

Galleries 109–10, through January 24
Masterpieces from a legendary collection
Sponsored by the Womens Council

TOSHIO SHIBATA: LANDSCAPE PHOTOGRAPHS

Gallery 105, through January 14
Elegant images of environmental concern

ISAMU NOGUCHI: EARLY ABSTRACTION

Gallery 112, through January 24
Drawings and sculptures by a 20th-century master

CHANGING DIMENSION: WORKS ON PAPER BY SCULPTORS

Gallery 111, through January 24
Twentieth-century prints and drawings

GREEK ISLAND EMBROIDERIES

Gallery 106, through March 10
Treasures of a vanished folk art



*Mary, Saint George, Takla
Haymanot, Ewostaewos, Gabra
Manfas Qeddus. A diptych from
African Zion*

From the Director

Dear Members,

More than one hundred years ago, Jephtha Wade set aside land for the purpose of building a museum of art "for the benefit of all the people forever." In 1916 the Cleveland Museum of Art opened on the land he donated. In the years since, many people at the museum and in the community have worked to honor this ideal according to the highest aesthetic, intellectual, and professional standards.

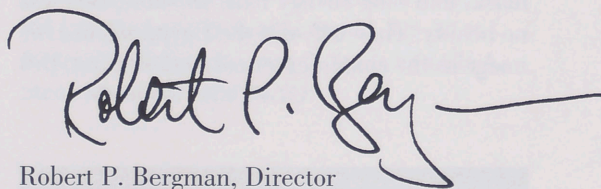
Now, in 1996, we have a wonderful opportunity to further this effort through the award of a three-year \$1.25 million grant from the Lila Wallace-Reader's Digest Fund, as a part of its Museum Collections Accessibility Initiative. The museum is one of only four institutions in the country to receive such a grant this year, and ours is the largest award possible from the Fund.

I believe the people at the Fund saw in our proposal, *Convening the Community*, the strength and sincerity of our commitment to the community and to improving the quality of life for the citizens of greater Cleveland. *Convening the Community* embodies our vision of the museum's role as a place where people from all walks of life can engage collectively and individually with the continuum of human culture through meaningful contact with the great works of art in our permanent collection. At the root of this vision is the museum's historical conviction that people gain the most by experiencing and learning about various cul-

tures and aesthetic traditions, and that we at the museum have a responsibility to challenge our community to strive for such broad understanding.

The aspects of our grant-supported work that will be most obvious to you in the coming years will be reinstallations of two favorite spaces, the Armor Court and the Egyptian galleries; the introduction of a random-access audio tour that will allow visitors to learn about works of art while following their own inclinations; the establishment of a community advisory board drawing on communities on both sides of the Cuyahoga River that are under-represented in the museum's audience; and programming, outreach, and internal efforts designed to encourage people in these areas—indeed in the whole community—to become active participants in the Cleveland Museum of Art.

I am proud that the museum was selected for this important award by the Lila Wallace-Reader's Digest Fund and I hope that all our members will become partners in securing greater community awareness of and participation in their museum.



Robert P. Bergman, Director



The reinstallation of the Armor Court will be one of the most conspicuous projects funded by the Lila Wallace-Reader's Digest Fund

Blue Bes

Anyone who saw Elizabeth Taylor in the movie *Cleopatra* knows that the ancient Egyptians loved cosmetics. Or maybe you thought the makeup was just a Hollywood take on ancient Egypt? No, both men and women in the great templated cities along the Nile really wore heavy eye paint and wigs and jewelry and rich perfumes. Scenes painted on the walls of wealthy Egyptians' tombs and the objects found inside those tombs, including heavily adorned mummies, attest to that fact.

Because they had such high regard for their cosmetics, the Egyptians made wonderful containers to hold them. These delicate jars and boxes followed their owners to their graves and have thus been preserved for thousands of years. The museum has recently acquired just such a vessel, a perfume jar representing the god Bes. Bes was an obese male dwarf—an achondroplastic dwarf—with a normal length torso and stubby arms and legs. He had a terrible face, a sort of grimacing lion-mask, and long stringy hair. In short, Bes was no beauty. Then why did the Egyptians use his image as the container for cosmetics? First, Bes

was a god whose many duties kept him around the home. He was the protector of the hearth as well as the guardian of children and women in childbirth. Further, dwarves were often court companions to Egyptian kings. But, more to the point, many ancient civilizations had a fascination with opposites. And so, according to this standard, the supremely ugly Bes was the perfect mascot for Beauty.

The supremely
ugly Bes was the
perfect mascot for
Beauty.

This little perfume container in the form of Bes, which is only three and one-half inches tall, is made of an ancient material called Egyptian blue. In consistency, Egyptian blue is halfway between porcelain and glass. It could be molded, cast, or mod-

eled, and is a periwinkle blue. Blue was a color the Egyptians reserved for their gods and, therefore, appropriate for Bes. Bright yellow dots add color to the cheetah skin he wears, and his tongue is red, just like the warts on his ears. He is so ugly that he's charming. The little fellow is currently on view in gallery 205.

Traces of material are still inside the jar. Our next project will be to sample them and make a chemical analysis. If there is enough, we may even get a whiff of the ancient perfume.

■ Arielle P. Kozloff, Curator of Ancient Art



This cosmetic jar in the form of Bes was made during Dynasty 26, around 600 BC (Egyptian blue, h. 9.3 cm, purchase from the J. H. Wade Fund 95.13). The pharaohs at the time had just ejected a group of foreign rulers, and during this period Egypt experienced an artistic renaissance



The stopper for the museum's new Bes was lost perhaps centuries ago, but most likely it was the same shape as the feather headdresses on these images of Bes, both of which are more than 2000 years old. The amulet, shown life-size at the far left, is probably from the Late Dynastic Period,

525–332 BC (gray steatite, h. 2.8 cm, bequest of James Parmelee 40.629). The statuette dates from the Late Dynastic-Ptolemaic Period, 525–30 BC (bronze, h. 8.0 cm, Norman O. Stone and Ella A. Stone Memorial Fund 76.10)



More than 1,000 recipes for specific ancient Egyptian medicines survive today. Yet magic was still considered vital to any prescription's success. Therefore this amulet of the head of Bes from Dynasty 18, 1540–1296 BC, shown life-size at the left, may have had magical properties (faience, h. 3.6 cm, gift of the John Huntington Art and Polytechnic Trust 14.737)

Early Noguchi Abstractions

ISAMU
NOGUCHI:
EARLY
ABSTRACTION
November 22–
January 24

Many visitors to the Cleveland Museum of Art are familiar with the sculpture of Isamu Noguchi (1904–1988). His *Rock Carvings: Passage of the Seasons* from 1981, three monumental carved chunks of basalt, stands at the north entrance. Like much of his work, this sculpture shows Noguchi's dual heritage.

The artist's father, Yonejiro Noguchi, was a Japanese poet and his mother, Leonie Gilmour, was an American writer. Born in Los Angeles, Noguchi spent his early childhood in Japan, returning to the United States at thirteen to attend school in rural Indiana. In 1924 he began to study art in New York and was soon considered a skilled figurative sculptor. Yet after seeing an exhibition of the pure forms of Constantin Brancusi, one of the first abstract sculptors, the younger artist sought a more personal style that merged the tenets of Western modernism with Asian traditions, some of which he had absorbed when, at ten, he helped the carpenter at work on his mother's new house in Chigasaki, Japan.

Among Noguchi's goals in an application for a Guggenheim Fellowship was to "view nature through nature's eyes . . . [to] so thoroughly submerge myself in the study of the unity of nature as to truly become . . . a part of the very earth." He won that award, which allowed him to travel to Paris in 1927 and work as Brancusi's studio assistant for about five months. The work of the older master reinforced ideas Noguchi associated with Asian

art—simplicity of form and structure, a love of natural materials and hand tools, and a sense that art should be integrated into the everyday environment. In addition to learning to cut and dress marble and to handle an ax and saw, he assimilated such contemporary trends as the refined geometry of Fernand Léger, the sinuous line of Jean (Hans) Arp, and the elongated forms of Amedeo Modigliani.

After leaving Brancusi's studio, Noguchi produced his first significant body of work, which was influenced by the simplicity of the older master's sculpture. Noguchi's large, striking drawings of silhouetted forms executed in gouache (opaque watercolor) were followed by a series of abstract sculptures of carved stone

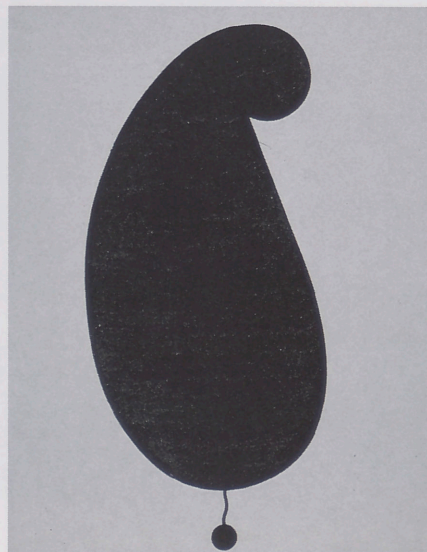
and wood and another group of polished brass and metal plate. *Isamu Noguchi: Early Abstraction* presents a selection of these beautiful and fascinating objects, twenty black-and-white drawings produced in 1927–28 and three related sculptures.

Noguchi returned to New York in early 1929, had a show that was a critical but not a financial success, and abandoned abstraction for portraiture. The potential of the modernist ideals in the abstract works he created in Paris, however, was eventually fulfilled in the 1950s with utopian landscape designs set within commonplace environments and with the great basalt and granite sculptures of his last years.

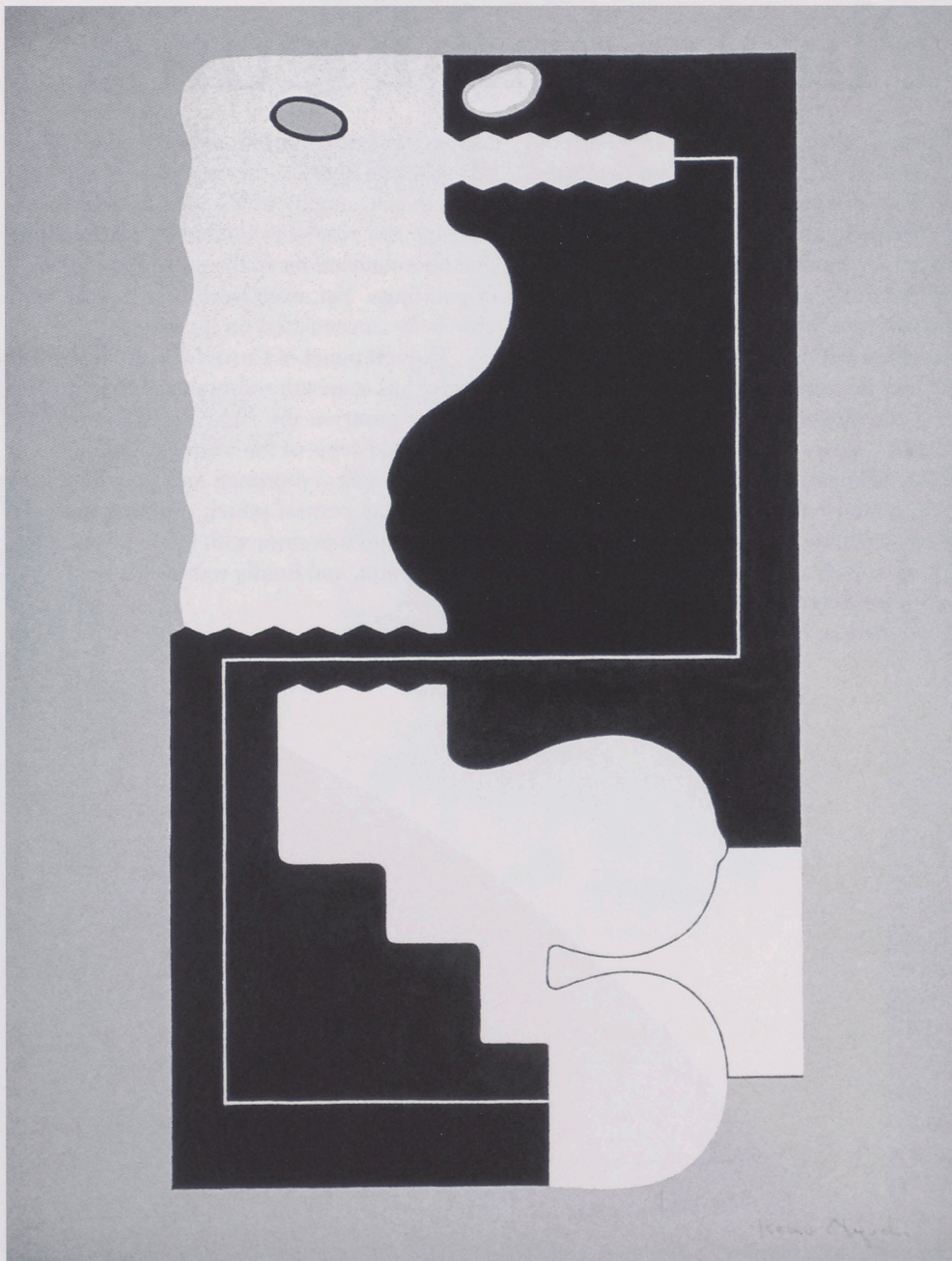
■ Jane Glaubinger, Curator of Prints

Brancusi's
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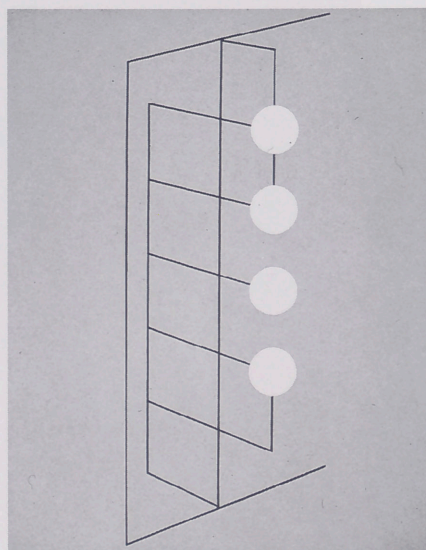
Organized by the
Isamu Noguchi
Foundation, Inc.,
Long Island City,
New York



In a report to the Guggenheim Foundation after receiving his fellowship, Noguchi referred to his gouache drawings as "studies in sculptural outline." He used similar imagery in some of his three-dimensional compositions. Compare the polished bronze *Globular*, 1928, with a corresponding drawing, *Paris Abstraction*, 1927–28



Noguchi reduced form to essential elements in all his works. Some of them reflect the rigors of geometry while others exhibit the sensuousness of organic shapes. Still others juxtapose the two. *Paris Abstraction*, 1927–28 (above), for example, contains flat silhouettes of palette and breastlike forms connected by a line defining the rectangles around them. The simple shapes in *Paris Abstraction*, 1927–28 (right), also show that Noguchi thought in three dimensions even when working in two



Planes and Figures

Form, color, and drawing are central to Robert Mangold's abstract paintings. His distinctive style incorporates shaped canvases abutted together to create a larger harmonious composition, flat fields of carefully chosen colors, and pencil lines that activate the entire surface and establish an emblematic image.

Our new acquisition is a half-scale study for one of the eleven paintings in the *Curved Plane/Figure Series* from 1994–95. In these works Mangold inscribed one, two, or three ellipses into semicircular or fragmented semicircular shapes created by joining two, three, or four canvases, each a different color. He has often used these forms in the past, but with the flat edge at the top. Reversing the position sta-

bilizes the configuration and connects it visually with the floor. In this recent series, he exploits the asymmetry of his compositions to encourage the viewer to consider relationships and interconnections in the extended sequence of paintings. Yet, each work is self-sufficient, able to be appreciated on its own.

The left panel of *Curved Plane/Figure VII (Study)* has a smooth red-orange acrylic finish; the gray paint on the right panel is thin and uneven, and some of the white ground beneath shows through; red-orange and gray blend together in the central panel, unifying the canvas. Mangold first drew with black pencil, then applied paint, and finally redrew his lines, em-




bedding the forms in the expanse of colors. The two ovals are slightly off center. One stands upright, while the other leans to the right. Like a calligraphic exercise, the scripted lines reach to the edge of the support before curving down, defining a space on the picture plane while alluding to the sloping shape of the canvas.

As the series' title suggests, the subject of these paintings is the opposition between the two-dimensionality of the panels' surface and the illusion of the drawn shapes. Unstable forms, like an ellipse, can be read many ways. What initially appears as a flat geometric form could also be seen as a perspective drawing, as though the ellipse has turned in space.

Born in North Tonawanda, New York, Mangold studied at the Cleveland Institute of Art, 1956–60, before going to Yale University, where he received his BFA and MFA. He began his career producing three-dimensional constructions but shifted his focus to painting in the mid-1960s. A key inspiration was the large scale and sense of space in Abstract Expressionist paintings. Mangold now lives and works in upstate New York.

Curved Plane/Figure VII (Study) was generously given by the Cleveland Society for Contemporary Art on the occasion of its 35th anniversary. On view in gallery 243, newly reinstalled, Mangold's painting is the most recent of 17 major works presented to the museum by this active support group.

■ Tom E. Hinson, Curator of Contemporary Art



American artist Robert Mangold is often credited with restoring line and image to abstract painting. While the forms he draws are ambiguous in their spacing and movement within the canvas, they are only shapes, not references to something else. The ellipses in *Curved Plane/Figure VII (Study)* from 1995 play against the subtle tones of the background (acrylic and black pencil on canvas, 124.5 x 248.9 cm, gift of the Cleveland Society for Contemporary Art). These shapes intrude on the purity of the painted surfaces by alluding to both two-dimensional (physical) and three-dimensional (optical) breaks in space. The curved lines of the figures also suggest the painting's semi-circular shape.

Seven Centuries of Music

We have two **Subscription Concerts** this month. On Wednesday the 10th at 8:15, the Baroque ensemble *Musica Pacifica* brings period instruments to perform works by Frescobaldi, Handel, J. S. Bach, Rameau, and Telemann. Then, on Wednesday the 24th at 8:15, *Sequentia* goes back even further in time with *Oracles, Miracles*, featuring 13th-century incantations, spells, predictions, and charms, and music that recounts miracles, both Christian and pagan. WCLV's Rebecca Fischer offers a preconcert lecture before each concert. Seating is reserved and tickets are required (\$12, \$10, or \$8 for CMA members); call ext. 282 during the week before each concert.

You can still subscribe to the four Subscription Series concerts of your choice at a significant savings over single ticket prices. Museum and Musart Society members, seniors, and students receive special discounts. Pick up a brochure in the north lobby or call ext. 282.

Featured in the **Free Musart Series** is a celebrity organ recital on Sunday the 28th by *Gillian Weir*, the renowned British virtuoso who is the first woman to receive the Commander of the British Empire award. She plays works by J. S. Bach, Jongen, and Messiaen in a recital cosponsored by the Cleveland Chapter of the American Guild of Organists. A free public reception follows. The *Forest City Horn Quartet* plays a wide-ranging program on Sunday the 7th at 3:00.

Karel Paukert rounds out the schedule with three **Curator's Organ Recitals** on Sundays the 7th (joined by the Forest City Horn Quartet), 14th, and 21st, with works spanning four centuries.

Admission is free, unless otherwise indicated. Complete program details appear in the listings and are subject to change. Recorded selections from museum concerts air Monday evenings from 10:00 to 11:00 on WCLV (95.5 FM). For information about any of the preceding programs, please call ext. 282.

Members of the trio *Sequentia* reach back to the Middle Ages for their inspiration



2 January/Tuesday

Gallery Talk 1:30 *CMA Highlights*

3 January/Wednesday

Film 12:30 *Frank Lloyd Wright. The Robie House* (25 min.)

Gallery Talk 1:30 *African Zion: The Sacred Art of Ethiopia*. Joellen DeOreo

Film 7:30 *The Scarlet Letter* (USA, 1926, b&w, silent, 80 min.) directed by Victor Seastrom, with Lillian Gish and Lars Hanson. This silent version of Hawthorne's masterpiece of adultery, guilt, and persecution in 17th-century Salem is one of the best American films by the great Swedish director who, 30 years later, starred in Ingmar Bergman's *Wild Strawberries*. Live piano accompaniment by Sebastian Birch. Admission \$4, CMA members \$3

4 January/Thursday

First Thursday Curatorial consultation for members only, by appointment

Film 12:30 *Frank Lloyd Wright. The Robie House* (25 min.)

Gallery Talk 1:30 *CMA Highlights*

Gallery Talk 2:30 *African Zion: The Sacred Art of Ethiopia*. Joellen DeOreo

5 January/Friday

Gallery Talk 1:30 *CMA Highlights*

6 January/Saturday

Family Festival of Drum and Dance

A free weekend celebration of African culture with drum and dance workshops on Saturday and a live performance on Sunday by Iroko Drum and Dance Society

Workshops 10:30–12:30 (free; first-come, first-served), repeated 2:00–4:00. *Drumming and Drum Making* with Craig Woodson and "Baba" David Coleman (limit 60). Make a drum, learn a rhythm. *Dance Workshop* with Thiarra Zela (limit: 50). Learn a West African dance. Drum and dance workshops will be combined during the last half hour

Gallery Talk 1:30 *CMA Highlights*

Gallery Talk 2:30 *African Zion*. Catherine Culp

7 January/Sunday

Gallery Talk 1:30 *African Zion: The Sacred Art of Ethiopia*. Dyane Hronek Hanslik

Organ Recital 2:00 *Karel Paukert*, with the *Forest City Horn Quartet*. Works by J. S. Bach, Franck, Weidemann, and others

Musart Concert 3:00 in the Armor Court *Forest City Horn Quartet*. David Brockett, Tren Cheshier, Bruce Hudson, and Jat Matthews play works by Nelhybel, Molter, Victoria, Haydn, and Mitushin

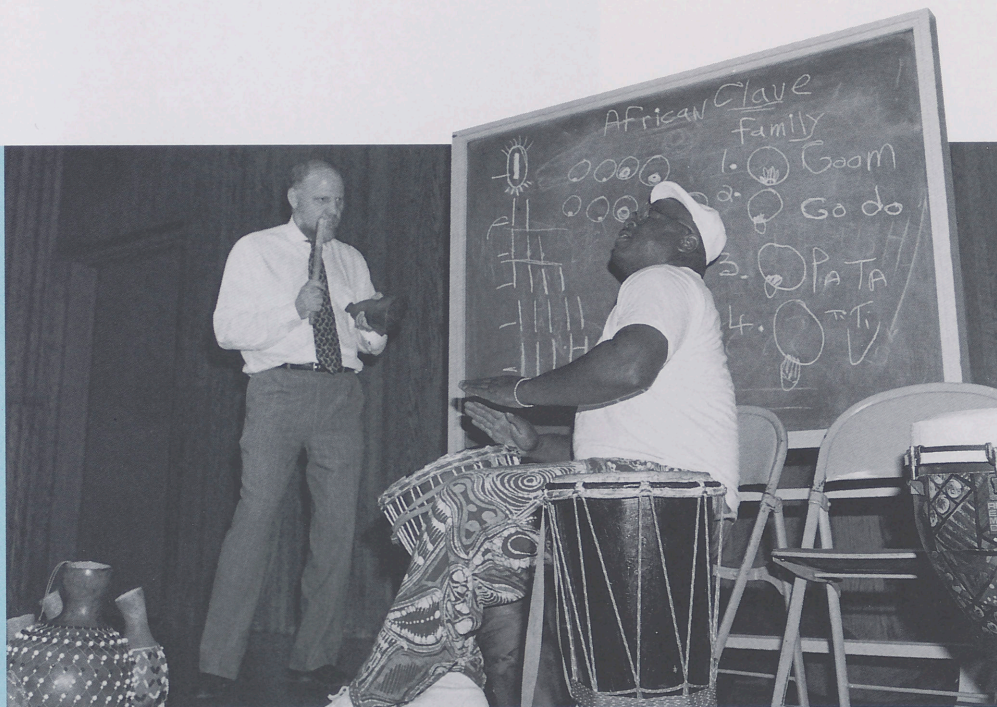
Film 3:30 *Sabrina* (USA, 1954, b&w, 113 min.) directed by Billy Wilder, with Humphrey Bogart, Audrey Hepburn, and William Holden. A chauffeur's daughter is wooed by two wealthy brothers. Admission \$4, CMA members \$3

Family Festival of Drum and Dance (see Saturday the 6th)

African Drum and Dance Performance 3:30–5:30 *The Call and Response: From Africa to the Americas*. Iroko Drum and Dance Society. Participants from the Saturday workshops are invited to join Iroko on stage for the final piece

9 January/Tuesday

Gallery Talk 1:30 *CMA Highlights*



Anyone can learn to Drum and Dance in free workshops the 6th and 7th

We've Got Rhythm

The lively beginning to the month is on the weekend of the 6th and 7th with our annual free **Family Festival of Drum and Dance**, a celebration of African culture with drum and dance workshops on Saturday and a live performance on Sunday by Iroko Drum and Dance Society. On Saturday, **African Drum and Dance Workshops**, 10:30–12:30, are repeated in the afternoon, 2:00–4:00. On Sunday, 3:30–5:30, the **Iroko Drum and Dance Society** performs and will invite workshop participants to join them on stage for the final piece.

Highlights Tours are Tuesdays, Thursdays, Fridays, and Saturdays at 1:30. **Thematic Gallery Talks** take place Wednesdays and Sundays at 1:30 and Thursdays at 2:30. An additional gallery talk on *African Zion* is offered Saturday the 6th at 2:30. A sign language interpreter accompanies the 1:30 talk on the first Sunday of each month. Topics are subject to change.

On Wednesday the 10th at 1:30, June Bonner presents the **Textile Art Alliance Lecture**, *Fiberworks: Incubation of an Exhibition*.

There's plenty of **Hands-On Art** this month. Three **Adult Studio Classes** include Robin VanLear's *Sculpted Ceramic Tiles*, 9:30–12:00 on four Thursdays, January 11

through February 1 (\$40 fee covers basic materials, parking; register by January 5); Jesse Rhinehart's *Watercolor Painting*, 9:30–12:00 on eight Wednesdays, January 10 through February 28 (fee \$90 plus about \$40 for materials if you don't already have them; register by January 5); and Sun-Hee J. Kwon's *All Day Drawing Workshop* in the galleries, 10:30–4:00 on Saturday the 20th (\$20 fee includes basic materials and parking; register by the 19th). Call ext. 462 to register for any of the above.

This month's **Family Express**, 3:00–4:30 on Sunday the 21st, is *Jungle Adventure*. In the safety of your own museum, explore the giant jungles of artist Henri Rousseau and miniature jungles from the manuscripts of India in this free studio workshop. And it's time to start thinking about **Spring Young People's Classes**. Check the flyer enclosed.

Film and Video selections are shown in the A-V Center in Lower Level/Education, Wednesdays and Thursdays at 12:30 (see listings). Running continuously until the 14th is *The Decorative Arts of American Architects*; beginning the 16th is *The World of Art Deco*.

A **Learning Center**, *Discover Ethiopia*, is a focal point of the *African Zion* exhibition. A 12-minute video (*Dreaming of Jerusalem*) runs continuously in the exhibition.

10 January/Wednesday

Film 12:30 Frank Lloyd Wright. *Falling Water* (23 min.)

Gallery Talk 1:30 *Perfection and Abstraction: Constable and Turner*. Jacob Latham

Textile Art Alliance Lecture 1:30

Fiberworks: Incubation of an Exhibition. June Bonner

Preconcert Lecture 6:45 Rebecca Fischer

Director's Lecture 7:00 Giotto, the Arena Chapel: *The Birth of "Modern" Art*. Robert P. Bergman. Tickets \$10 at the door; three-lecture series, \$25, CMA members \$20

Film 7:30 Video Art: *The First 25 Years*.

Program 1: Gender and Convention (various countries, 1978–92, b&w/color, 91 min.). Paul Dougherty, Walter Robinson, and Edit deAk, *Frankie Teardrop*; Cecelia Condit, *Beneath the Skin*; Dara Birnbaum, *Damnation of Faust: Evocation*; John Adams, *Sensible Shoes*; Sadie Benning, *Jollies*; Thomas Allen Harris, *Splash*; and Tony Cokes, *Confession*. Admission \$4, CMA members \$3

Subscription Concert 8:15 *Musica*

Pacifica. Recorder-player Judith Linsenberg, oboist Gonzalo Ruiz, violinist Elizabeth Blumenstock, viola da gamba-player Steven Lehning, and harpsichordist John Butt came together in 1990 to explore the rich 18th-century repertoire of chamber concertos for winds and strings. They perform works by Frescobaldi, Handel, J. S. Bach, Rameau, and Telemann. Seating is reserved. Tickets are available by telephone (ext. 282) Monday–Friday, starting Wednesday the 3rd; or at the door after 6:30. General admission \$14, \$12, or \$10; CMA and Musart Society members, senior citizens, and students \$12, \$10, or \$8; students at the door only \$5

11 January/Thursday

Film 12:30 Frank Lloyd Wright. *Falling Water* (23 min.)

Gallery Talk 1:30 *CMA Highlights*

Gallery Talk 2:30 *Perfection and Abstraction: Constable and Turner*. Jacob Latham

12 January/Friday

Gallery Talk 1:30 *CMA Highlights*

13 January/Saturday

Gallery Talk 1:30 *CMA Highlights*

Ensembles of Artistic Genius

On three consecutive Wednesdays at 7:00, Director Robert Bergman discusses three extraordinary ensembles of Italian painting and architecture from the early 14th through the early 16th centuries. He will pay particular attention to recent restoration work.

Wednesday the 10th *Giotto, the Arena Chapel: The Birth of "Modern" Art*

Wednesday the 17th *Masaccio, the Brancacci Chapel: The Renaissance Revolution*

Wednesday the 24th *Michelangelo, the Sistine Chapel: Heroic Visions of Sacred History*

Registration is required by January 10. Limited seating (first-come, first-served). Series fee: \$20/CMA members; \$25/non-members. Individual lectures, \$10 at the door. Make checks payable to the Cleveland Museum of Art and mail to the education department, attn: Artistic Genius. Call ext. 464 for information.



Michelangelo's Sistine Chapel

14 January/Sunday

Gallery Talk 1:30 *Perfection and Abstraction: Constable and Turner*. Jacob Latham

Organ Recital 2:00 Karel Paukert. Works by Brahms, Eben, and Smit

Film 3:30 *Stairway to Heaven (A Matter of Life and Death)* (UK, 1946, color/b&w, 104 min.) directed by Michael Powell and Emeric Pressburger, with David Niven, Kim Hunter, and Raymond Massey. Unique fantasy in which a WWII British airman tries to convince a heavenly tribunal that his death was a mistake. This movie was #51 on the museum's list of the best films of all time, and so just missed being shown last year. Admission \$4, CMA members \$3

16 January/Tuesday

Gallery Talk 1:30 *CMA Highlights*

17 January/Wednesday

Film 12:30 *Giotto: The Arena Chapel*. (50 min.)

Gallery Talk 1:30 *Poussin: Works on Paper, Drawings from the Collection of Her Majesty Queen Elizabeth II*. Patricia Ashton

Director's Lecture 7:00 *Masaccio, the Brancacci Chapel: The Renaissance Revolution*. Robert P. Bergman. Tickets \$10 at the door; three-lecture series, \$25, CMA members \$20

Film 7:30 *Video Art: The First 25 Years. Program 2: Autobiographical Voices* (various countries, 1978-93, b&w/color, 113 min.). Linda Montano, *Mitchell's Death*; Juan Downey, *The Laughing Alligator*; Ilene Segalove, *Why I Got into TV and Other Stories*; Vanalyne Green, *Trick or Drink*; George Kuchar, *The Creeping Crim-son*; Cordelia Swann, *Out West*; and Leslie Thornton and Ron Vawter, *Strange Space*. Admission \$4, CMA members \$3

18 January/Thursday

Film 12:30 *Giotto: The Arena Chapel*. (50 min.)

Gallery Talk 1:30 *CMA Highlights*

Gallery Talk 2:30 *Poussin: Works on Paper, Drawings from the Collection of Her Majesty Queen Elizabeth II*. Patricia Ashton

19 January/Friday

Gallery Talk 1:30 *CMA Highlights*

20 January/Saturday

Adult Studio Class 10:30-4:00 *All Day Drawing Workshop for Adults*. An intensive gallery class for beginning to advanced students. \$20 fee includes basic materials and parking. Instructor: Sun-Hee J. Kwon. Register by January 19, ext. 462

Gallery Talk 1:30 *CMA Highlights*

21 January/Sunday

Gallery Talk 1:30 *Poussin: Works on Paper, Drawings from the Collection of Her Majesty Queen Elizabeth II*. Patricia Ashton

Organ Recital 2:00 Karel Paukert. Works by Vierne, Dupré, and Langlais

Family Express 3:00-4:30 *Jungle Adventure*. Explore the giant jungles of Rousseau and miniature jungles from the manuscripts of India in this free studio workshop

Film 3:30 *Oh...Rosalinda!!* (UK, 1955, color, 107 min.) directed by Michael Powell and Emeric Pressburger, with Anton Walbrook, Michael Redgrave, and Anthony Quayle. The Strauss operetta *Die Fledermaus* is transposed to postwar Vienna in this colorful bonbon. 35mm scope print. Admission \$4, CMA members \$3

23 January/Tuesday

Gallery Talk 1:30 *CMA Highlights*

Film Program

We lead off the month's film offerings with **Premakes**, featuring earlier movie versions of two stories recently remade by Hollywood: *The Scarlet Letter* and *Sabrina*.

Video Art: The First 25 Years, an American Federation of Arts traveling exhibition curated by Barbara London of the Museum of Modern Art, takes a historical overview of the first quarter century of international video art. Four programs focus on male/female roles, autobiography, electronic processes, and performance and include works by Nam June Paik, Laurie Anderson, Bill Viola, Cecelia Condit, Ed Emshwiller, William Wegman, and many others.

Bullseye! Once derided as pretentious, tasteless, and kitschy, the flamboyant films of Michael Powell and Emeric Pressburger are now regarded among the greatest glories of British cinema. Powell, a Brit, and Pressburger, a Hungarian emigré, teamed in 1942 to form the production company "the Archers," whose films opened with an arrow hitting a target. Their lavish achievements included such classics as *The Red Shoes*, *The Life and Death of Colonel Blimp*, *Black Narcissus*, and *A Matter of Life and Death* (*Stairway to Heaven* in the U.S.). **Bullseye! The Color Productions of the Archers, Michael Powell and Emeric Pressburger** (opening this month and continuing through March) includes all four of these films as well as every other color movie the Archers made between 1942 and 1957. All will be presented in new 35mm prints from the Champagne Piper-Heidsieck Classic Film Collection of the British Film Institute. A companion series of Powell and Pressburger's black-and-white works will be shown in March at the Cleveland Cinematheque, 216/421-7450.

Admission to CMA films is \$4, CMA members \$3.

Stairway to Heaven



24 January/Wednesday

Film 12:30 *Return to Glory: The Restoration of the Sistine Ceiling* (52 min.)

Gallery Talk 1:30 *Picasso and Johns: Artists Talk of Themselves*. Tony Birch

Preconcert Lecture 6:45 Rebecca Fischer

Director's Lecture 7:00 *Michelangelo, the Sistine Chapel: Heroic Visions of Sacred History*. Robert P. Bergman. Tickets \$10 at the door; three-lecture series, \$25, CMA members \$20

Film 7:30 *Video Art: The First 25 Years. Program 3: Media and Process* (various countries, 1967-89, b&w/color, 94 min.). Nam June Paik and Jud Yalkut, *Videotape Study No. 3*; Bill Viola, *The Space Between the Teeth*; Ed Emshwiller, *Sunstone*; Nam June Paik, *Lake Placid '80*; Gary Hill, *Hap- penstance (Part One of Many Parts)*; Steina and Joan La Barbara, *Voice Windows*; Eder Santos, *Uakti-Bolero*; Woody Vasulka, *Art of Memory*; MICA-TV (Carole Ann Klonarides and Michael Owen), *Dike Blair*, and Dan Graham, *Cascade (Vertical Landscapes)*; and Peter Callas, *Neo-Geo: An American Purchase*. Admission \$4, CMA members \$3

Subscription Concert 8:15 *Sequentia*. For two decades, the ensemble has been acclaimed for its innovative approach to the music of the Middle Ages. Singers Barbara Thornton and Benjamin Bagby and fiddler Elizabeth Gaver present *Oracles, Miracles*, featuring 13th-century incantations, spells, predictions, and charms, and music that recounts miracles, both Christian and pagan. Seating is reserved. Tickets are available by telephone (ext. 282) Monday-Friday, starting Wednesday the 17th; or at the door after 6:30. General admission \$14, \$12, or \$10; CMA and Musart Society members, senior citizens, and students \$12, \$10, or \$8; students at the door only \$5

25 January/Thursday

Film 12:30 *Return to Glory: The Restoration of the Sistine Ceiling* (52 min.)

Gallery Talk 1:30 *CMA Highlights*

Gallery Talk 2:30 *Picasso and Johns: Artists Talk of Themselves*. Tony Birch

26 January/Friday

Gallery Talk 1:30 *CMA Highlights*

27 January/Saturday

Trideca Society Lecture 10:30 *Analysis of Objects*. Morison Cousins. \$5, free for Trideca Society members

Gallery Talk 1:30 *CMA Highlights*

28 January/Sunday

Gallery Talk 1:30 *Picasso and Johns: Artists Talk of Themselves*. Tony Birch

Celebrity Organ Recital 3:00 *Gillian Weir*. The British virtuoso, hailed for her solo recitals, orchestral appearances, radio and television broadcasts, master classes, and scholarly research, is the first woman to receive the Commander of the British Empire award. She plays works by J. S. Bach, Jongen, and Messiaen in a recital cosponsored by the Cleveland Chapter of the American Guild of Organists. A free public reception follows

Film 3:30 *Video Art: The First 25 Years. Program 4: Performance and the Body* (various countries, 1970-92, b&w/color, 99 min.). Historical links between performance art and video: William Wegman, *26 Early Works*; Martha Rosler, *Semiotics of the Kitchen*; Laurie Anderson, *O Superman*; Kit Fitzgerald, John Sanborn, and David Van Tieghem, *Ear to the Ground*; Hilja Keading, *Amazing Grace Trilogy*; Stuart Sherman, *Berlin/West—Andere Richtungen*; Charles Atlas, *The Myth of Modern Dance*; and Pamela Jennings, *Sleep Now Variations*. Admission \$4, CMA members \$3

30 January/Tuesday

Gallery Talk 1:30 *CMA Highlights*

31 January/Wednesday

Film 12:30 *Faith Ringgold: The Last Story Quilt* (28 min.)

Gallery Talk 1:30 *Love's Emmissaries: Cupids in Art*. Dale Hilton

Film 7:30 *Black Narcissus* (UK, 1946, color, 99 min.) directed by Michael Powell and Emeric Pressburger, with Deborah Kerr, David Farrar, and Sabu. Stunning account of adversity and repression among Anglican nuns in a remote Himalayan out-post, with previously cut scenes of Kerr's preconvent life. Oscar winner for Best Cinematography; from a Rumer Godden story. Admission \$4, CMA members \$3

Convening the Community

In November, Director Robert P. Bergman announced that the Cleveland Museum of Art had been awarded a three-year grant of \$1,250,000 from the Lila Wallace-Reader's Digest Fund, the largest programming grant ever awarded to the CMA. The grant is part of the Fund's Museum Collections Accessibility Initiative, a national program designed to encourage community use of fine arts museums by providing funds to develop and implement programs that serve visitors.

The director describes the Cleveland program, titled *Convening the Community*, as "a multi-layered initiative to capture new audiences while enhancing the experience for current audiences." At the museum's



The Armor Court (left) and the Egyptian galleries (right) will be reinstalled during the next three years thanks to a grant from the Lila Wallace-Reader's Digest Fund. These galleries contain collections that were inspirational focal points when the museum first opened and that continue to have great popular appeal

core is its great collection. At the core of *Convening the Community* is the reinstallation of the renowned and beloved Armor Court and Egyptian galleries, supported by exciting public programs that will take place out in the community and at the museum. A random-access audio tour for use throughout the entire museum is also planned—this brand new technology offers instant access to information and complete freedom to experience the museum according to one's own preferences. The grant award will also help the museum study its audiences and better serve existing audiences while seeking out new friends in the community. Finally, a new outreach and marketing initiative will make the CMA highly visible to many more people in and around Cleveland through the creation of a sustained community presence that informs people about their museum.

As usual, your comments and suggestions are most welcome. We hope all our members will participate enthusiastically in the excitement of the next few years.

Take Note

Save the date: The members preview party for *Pharaohs: Treasures of Egyptian Art from the Louvre* will be Saturday, February 10, 8:00–midnight.

Inspired by the success of the Chicago Monet trip, we will offer a **special members trip** to see *Johannes Vermeer* at the National Gallery in Washington on Friday, January 26. Call ext. 597 for details.

If that's too far, head to **Oberlin College's Allen Memorial Art Museum** between February 6 and March 26 to see *Beyond Belief*, an exhibition examining how Eastern European artists of the last decade have responded to the crumbling of belief systems in the wake of the demise of communism.

While you're planning ahead, don't miss the next **Jazz on the Circle Concert** with the legendary saxophonist, composer, arranger, and conductor *Gerry Mulligan* on Friday, February 2, at 8:00. Details will appear in next month's issue, but if you'd like to make sure you get a seat (Gartner Auditorium has been full for the first two concerts in the series), call the Severance Hall Box Office at 231-1111. Reserved tickets are \$30, \$23, and \$18.



Gerry Mulligan

Ingalls Library is revising its hours for members as of January 1. Instead of opening at 1:00, the library will be open from 10:00 to closing Tuesday–Saturday.

Please note that we now list regular, appointment-only hours for the **Print Study Room**, Tuesday through Friday, 10:00–11:30 and 1:30–5:00. The Print Study Room allows visitors to use the department's extensive library and to study actual prints with assistance from the curatorial staff. Call ext. 241 to take advantage of this unique service provided to museum visitors.

From the real thing to the virtual thing—the museum is participating in a **World Wide Web** Internet project of the Association of Art Museum Directors (AAMD), wherein member institutions post information at the AAMDO (Association of Art Museum Directors Online) web site. That Internet address is <http://www.gatech.edu/CARLOS/AAMDO>. The museum is also on other web sites including CWRU's home page, http://www.cwr.edu/CWRU/buildings/cultural/art_museum.html.

Sit in on Art History

CWRU Audit Classes for Members

Most readers are aware that one benefit of membership is the opportunity to audit Case Western Reserve University art history classes. The arrangement is made possible by the joint program in art history, where university classes are taught here at the museum. The \$50 CMA members audit fee is, to say the least, a great bargain compared to the full tuition of \$2,037 that official students pay.

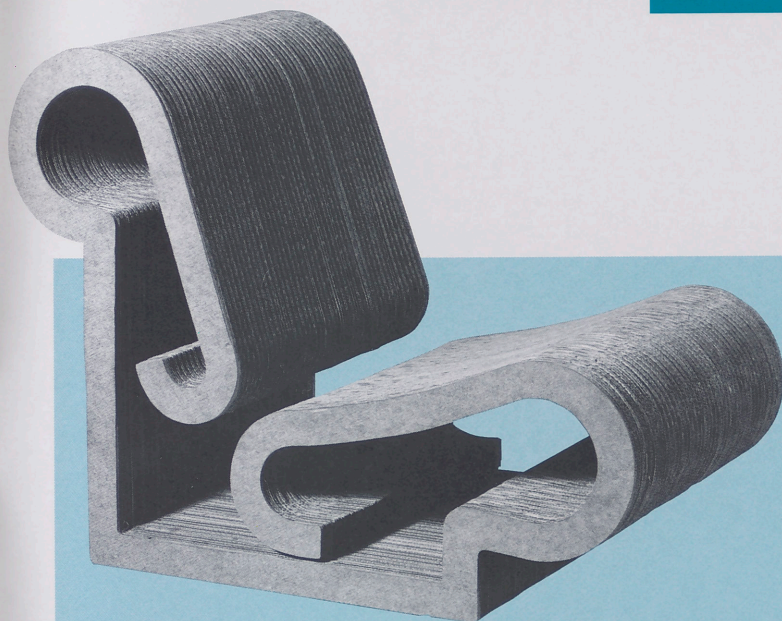
Longtime member Barbara Flinn has audited dozens of classes over the years: "I really like being in the college classroom. I make a commitment to attend the classes regularly, and I do all the work. It's not intimidating, but it is something you take seriously. It really helps you appreciate the treasures of the CMA by knowing more about art and about the museum. I'm

taking the Williams/Wilson class right now [CMA's Marjorie Williams and J. Keith Wilson taught *The History of Far Eastern Art* in the fall] and it's just fascinating—and that's not even my area of interest. The quality of the teaching is so high. I'd have to say the last class I took is always my favorite. It's a wonderful privilege and I'm glad to have the chance to say so." We couldn't have said it any better.

Winter courses begin Tuesday, January 16. Send a check for \$50 to the Education Department, attn: CWRU Classes. The winter course offerings are:

ARTH 306/406 *Indian Sculpture*. Tuesdays, 11:00–1:00. Stan Czuma

ARTH 352/452 *Italian Art of the Fifteenth Century*. Monday, Wednesday, Friday, 1:30–2:20. Ed Olszewski



Sit in on the first Trideca Society slide lecture, Saturday the 27th. The Society concerns itself with three-dimensional decorative arts, such as the museum's Lounge Chair: *Easy Edges*, cardboard and fiberboard, designed by Frank Gehry

New Word: "Trideca"

As we announced a couple of months ago, Chief Curator of Later Western Art Henry Hawley has created a new museum support group concerning itself with the decorative arts and modern design. The group now has a name—the Trideca Society—that reflects its focus on the three-dimensional (tri) decorative (dec) arts (a). The scope of the group's interest encompasses decorative and industrial arts from Europe and America made since roughly 1870. Membership is open to any interested persons who are already CMA members. The annual fee is \$75 for individu-

als, \$100 for households. Checks should be made out to the museum and sent to the attention of Henry Hawley.

The first official event sponsored by the Trideca Society will be a slide lecture, *Analysis of Objects*, in which the industrial designer Morison Cousins discusses his own designs and those of others he admires on Saturday morning, January 27 at 10:30. Admission is free to Trideca members, and on this occasion only will be open to all others for \$5. Other events will follow during the year, so watch for announcements.

Shows of Sponsorship

The **1996 Exhibition Schedule** is heavily supported by corporate sponsors—we wish to acknowledge in advance their valuable assistance.

Pharaohs: Treasures of Egyptian Art from the Louvre

Sponsored by Society Bank/KeyCorp

February 11–April 14

Transformations in Cleveland Art

Sponsored in part by Hahn Loeser & Parks

May 19–July 21

Urban Evidence: Contemporary Artists Reveal Cleveland

Presented with the support of the Cleveland Foundation and the George Gund Foundation

August 25–October 27

Legacy of Light: Master Photographs from the Cleveland Museum of Art

Sponsored by Centerior Energy Corp. with support from the Cleveland Foundation

November 24, 1996–February 2, 1997

Sponsorship opportunities range widely and offer businesses an interesting variety of unique promotional benefits in return for their support of museum projects. If you are interested in learning more about the benefits of corporate exhibition sponsorship, please contact Michael Weil, corporate relations manager, at ext. 152. We are seeking sponsors for the following exhibitions.

Gustave Baumann: Hands of a Craftsman, Heart of an Artist

June 4–August 25

Matisse, Picasso, and Friends: Masterworks on Paper from the Cone Collection

November 17, 1996–January 19, 1997

These two shows are part of the museum's regular schedule of prints and drawing exhibitions.

The museum also presents an average of six photography exhibitions in gallery 105 every year, making the Cleveland the only place between New York and Chicago where audiences can regularly enjoy the work of well-known and emerging contemporary photographers.

Legacy Society



The Cleveland Museum of Art receives partial funding from the Ohio Arts Council, a state agency created to foster and encourage the development of the arts and to preserve Ohio's cultural heritage. Funding from the OAC is an investment of state tax dollars that promotes economic growth, educational excellence, and cultural enrichment for all Ohioans.

The museum is also the recipient of a General Operating Support grant from the Institute of Museum Services, a federal agency. IMS grants are awarded to cultural institutions that demonstrate outstanding performance in all areas of operations.

Beginning this year, there is a new group at the Cleveland Museum of Art. It is the Legacy Society, comprised of individuals who have let us know that they have named the museum in their wills or estate plans.

Legacy Society members are acknowledged in the Annual Report and the *Members Magazine* (unless they wish to remain anonymous). In the fall, we will hold a reception and behind-the-scenes tour with the director for Legacy Society members.

If you have named the museum in your will or estate plan, please let us know so that we may include you! If you would like information about making a testamentary gift to the Cleveland Museum of Art, please call Kate Sellers, director of development and external affairs, at ext. 154.

- ☐ I have named CMA in my will or estate plan.
- ☐ I would like information about naming the CMA in my will or estate plan.

Name _____

Street Address _____

City, State, Zipcode _____

Telephone _____

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Beachwood Place store
216/831-4840
Westgate Mall store
216/356-3882
Member Hotline
216/421-7340 x295

Gallery Hours

Tuesday, Thursday,
Friday 10:00-5:45
Wednesday 10:00-9:45
Saturday 9:00-4:45
Sunday 1:00-5:45
Closed Mondays,
July 4, Thanksgiving,
Christmas, and New
Year's Day
Galleries close early
4:00 on December 24
and 31

**Museum Cafe
Hours**

Tuesday, Thursday,
Friday 10:00-4:30
Wednesday 10:00-8:30
Saturday 10:00-4:15
Sunday 1:00-4:30

**Museum Store
Hours**

Open during all regular
and extended hours

**Ingalls Library
Members Hours**

Tuesday-Saturday
10:00-gallery closing
Slide Library by
appointment only

**Print Study
Room Hours**

Tuesday-Friday
10:00-11:30 and
1:30-5:00

Parking

90¢ per half-hour to
\$7 max. in upper lot
\$3.50 flat rate in park-
ing deck
Free to senior citizens
all day Thursday
Free with handicapped
permit
\$2.25 flat fee every
Wednesday after 5:00
Rates include tax

**For Visitors with
Disabilities**

Large-type brochure
available in the North
Lobby. Borrow wheel-
chairs at the check
room
Wheelchair access is
via the North Door

**Free assistive listen-
ing system** (ask at
the North Lobby
check room) for films
and lectures in the
Auditorium and Re-
cital Hall—funded by
a grant from Society
National Bank

Mummy “Surprise” Candles

Discover the hidden treasure that lies buried inside Bakenmut's mummy case (in the museum's permanent collection). Light the candle and wait for the surprise to appear. At the Museum Stores at the museum, Beachwood Mall, and Westgate Mall.

